



Hawkers

STREET

An Exploration of Street
Photography

17 April - 28 April 2019

Francesca Bellettini
Stephen Boxshall
Natalie Blom
Susan Brunialti
Angela Cornish
Andrew David
Gracie Edwards
Bilal El Masri
Mark Grant
Rose Hartley
Michael Harvey
Dan Hedington
Roger Hyland
Lisa Jacomos
Ayman Kaake
Paul R. Kolarik

Tim Lainson
Nathan Larkin
Xander Linger
Lisabel Link
Gaby Miegeville-Little
Julie Milton
Rosalind Pach
Natalie Petrellis
Ryan Quinlan
Annelise Roberts
Jessica Schwientek
Emily Simek
Raimundo Tapia
Alan Thexton
David Thomas
Penny Vickery

A word from the curator:

Street photography is a traditional photographic medium that sits both within the documentative/journalistic and fine arts umbrella. Despite having been present in art since the advent of photography, street photography has largely remained the same; the art of freezing still banal and idiosyncratic moments. Capturing the innate beauty of life.

We, the viewer, see ourselves in the lives of others and feel connected via the mundane commonalities we share as human beings. Despite all of our worldly differences street photography brings us closer together. Through it we share the pains of living as well as the joys.

The street photographer is a voyeur using their camera as a tool to connect with life around them. They hide in the shadows to not be seen, trying as best as possible to record an absolute objective, *as it happened* image. Yet with every click of the shutter they capture a projection of all their personal hopes dreams and desires. Their limitations and failures. Their insecurities.

We designed this exhibition to survey local and contemporary ideas of street photography and compile a selection of classic, contemporary and experimental works.

With images taken locally and around the world we transcend barriers of culture, race, class and geography. Street photography teaches us that we are all human beings trying our best to live a meaningful life in the chaos of existence.

Jessica Schwientek, Director - NOIR Darkroom



'On the road. A man with his horse', 2018, Inkjet print

FRANCESCA BELLETTINI

On the road, there are “quebramolas” (speed bumps), cows, bicycles, motorbikes, and radar guns.

I saw a man who was leading his horse on a leash while tearing down the road on his motorbike. Others are selling fried pork by the roadside. How many kilometres? How many bumps, cows, bicycles, motorbikes, and radar guns?

Here, for me, everything is new.

Favelas stuck between mountains and skyscrapers.

I'm a freelance young photographer from Italy with a degree in educational science. I have never studied art or photography but I inherited this passion from my father.

When I photograph I'm looking for stories to tell. I'm looking for details which in my perspective make that place and its local life special. I love to meet people and listen to what they have to teach.

Photography gives me the way to give voice to my thoughts.

STEPHEN BOXSHALL

Spending as much time as I can wandering the streets and Laneways of the city I look for the casual scenes of everyday Melburnian's going about everyday life.



'The List, Window scene, Little Collins Street, Melbourne', 2018, inkjet print on archival paper
Edition of 5

Stephen is a freelance Melbourne photographer who predominantly works in the cities thriving music industry. He has been photographing for the almost three decades and brings his knowledge of fine art photography and fashion portraiture to his current work.



'Tokyo II', 2018, Giclée print

NATALIE BLOM

Walking the streets of Tokyo is like falling into a film. We have seen the photos of the neon, you have seen films of the crowds. What I did not expect was to fall into my bed each night exhausted from the sheer quantity of stimuli.

Natalie Blom is a photomedia artist from Perth, Western Australia. Blom completed an Advanced Diploma of Photography at Central Institute of Technology in Perth in 2010. Since graduating her work has been exhibited locally, nationally and internationally. Blom's practice investigates personal histories through connection with place utilising analogue photographic processes and experimental means of production.



'Keep Clear', 2018, Inkjet print

SUSAN BRUNIALTI

My street photography is set in the urban environment of Melbourne CBD where I search for the unusual in the everyday. To reference Bresson, I aim to capture the essence of the decisive moment and search for unique moments and represent these events in an engaging manner.

Susan is Melbourne born and bred with a passion for street photography, travel, and landscapes. Her interest in photography grew from her love for travel, where she continues to be inspired to capture the essence of a time, a place and its people.



'Girls on the Mernda Line', 2018, Gelatin silver print

ANGELA CORNISH

Street Photography is like recording a visual diary of present history. My practice is a meditation on the rituals of everyday life which define society as it is today.

For a lot of us commuting is a time to zone out or expel the outside world with social media. I wanted to capture the contrast between the bored adults and two young girls who were full of youthful excitement. With identical braids they were swinging on the rails, and looking out the window. Perhaps going on a new adventure.

Angela is an Australian photographer based in Melbourne. She explores culture, feminism and identity through a contemporary documentary method. Her work has been exhibited locally and Internationally. Her first solo show 'Beat' in 2018 presented three of her previous documentary stories which by nature are at odds with hegemonic norms. They acknowledge the infinite realities of the human experience.



'Single File', 2019, Inkjet print.

ANDREW DAVID

The figures passing through my images often seem oblivious to the beauty around them. They go about their day, darting between shadows as they stick to their rigid schedules, blocking out the world with a set of earbuds and a smartphone. Maybe, one day they will come across one of my images and stop and think about how much of our lives we waste indoors, or in virtual worlds. But they'll need to hurry - another sunset is fast approaching

Some photographers stay indoors in a studio. Andrew David heads outdoors into the daylight. This is the result of a lonely childhood spent indoors reading too many books. Which then became an adulthood stuck indoors answering phones. Starved of daylight, and longing for freedom, David began to fetishise light itself, heading out with his camera at any chance he could get. Through photography he can capture and preserve daylight, savouring its warmth and marvelling at the colour and shapes it creates, while revelling at the chance to control time.



'New York, I Love You, But You're Bringing Me Down', 2018, Giclée on Cotton Rag

LISA JACOMOS

"New York, the city that never sleeps."

In the June heat
the sweat runs down my body.
There is no escape
from the light,
The heat

The noise.
Everywhere you look
something is happening.
The constant urgency
attacks my senses.
The city never sleeps, and
neither do I.

Lisa Jacomos is a Melbourne-based artist and curator. She likes to try a bit of everything to hide the fact that she good at nothing.



'Leader', 2018, Inkjet print on cotton rag

BILAL EL MASRI

This photo was captured whilst out walking in Fitzroy. I noticed the old lady feeding the pigeons but when she stopped, they started to follow her.

Bilal El Masri is a Lebanese photographer based in Melbourne. He started photography 5 years ago. Photography and videography are his passion and how he makes a living.

Bilal has a Bachelor Degree of Filmmaking. He started the art of street photography 6 months ago.



'You Can Watch the Humans Trying to Run (Nike Headquarters)', 2018, Inkjet print

MARK GRANT

Down in the park
Where the mach-men meet the machines
And play 'kill-by-numbers'
Down in the park with a friend called five
I was in a car crash
Or was it the war
But I've never been quite the same
Little white lies like I was there
Come to "Zom-Zom's", a place to eat
Like it was built in one day
You can watch the humans
Trying to run
Oh look there's a rape machine
I'd go outside if he'd look the other way
You wouldn't believe
The things they do
Down in the park
Where the chant is "death, death, death"
Until the sun cries morning
Down in the park with friends of mine
We are not lovers
We are not romantics
We are here to serve you
A different face but the words never change



'Streets of Shanghai', 2019, Giclée print

ROSE HARTLEY

'Streets of Shanghai' is a documentary series exploring the streets of Shanghai. With a population of 40 million, the city is diverse and multifaceted, the streets are teeming with communist architecture. The enormous corporate high-rises encompass the streets and impose themselves on the river's edge. This series aims to explore the complexities of modern China where capitalism and communism coexist. Parallel to the unprecedented economic developments that China has experienced over the past few decades has also been limited political reforms that have progressed. This series aims to delve into themes of identity and place in a collective culture and way of life that is far removed from Western perspectives.

Born in 1995, Rose Hartley is a documentary photographer and filmmaker based in Melbourne, Australia. She is interested in the power of the visual medium and its capacity to create social change by utilising the tools of cultural competence and long-form storytelling. Her studies in psychology and sociology have influenced her understanding of people operating within their respective social and cultural contexts. Rose's work has recently garnered global support and won her two international photo competitions with Monster Children magazine & frankie magazine, with her work being featured in both print and digital media. She is currently available for photo and video-based assignments/commissions.

MICHAEL HARVEY



'Amy Street' 2018, Pigment print on cotton rag

My photography started out as a kind of documentary exercise, recording the laneways of inner Sydney. Straightforward elevations of the old dunny lanes and their honest, basic materiality. I rarely photographed known works of architecture, just the everyday unplanned stuff that we walk past every day. It has a charm of its own that I want to capture before it all gets rendered and painted mid-grey.

Focusing on the diversity of materials in my neighbourhood, the photos developed into something more abstract, a kind of impression of the textures and colours of the area. On a deeper level it also deals with visual perception.

I only see from one eye, and that eye is not particularly good. The world to me is mostly flat with a shallow depth of focus; collage-like. I try to replicate this in my photos by limiting depth and perspective. The result is a deliberately hard-edged, abstract composition.

Michael studied Architecture at the University of Sydney, graduating with First Class Honours and the Ethel M. Chettle Prize in Architecture. He also studied photography at the University of Sydney concurrently with his Architecture degrees and has previously shown at the Tin Sheds Gallery, the National Trust in Sydney and private exhibition spaces.



'Man with Accordion,' 2018, Inkjet print

DAN HEDINGTON

A busker on Swanston St
Plays an Accordion dirge
A woman thrown in a five

A cop with no gun
Walks inside a 7/11
And walks out
With a dog

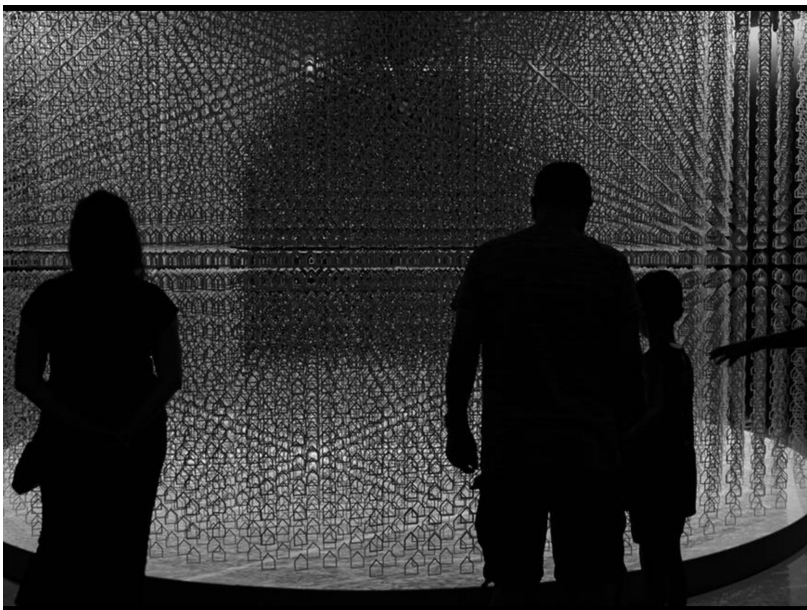
Rolling a cigarette
The guy with the sharp eyes
And bandanna
Watches women
Oth their way to work

Big bands,
Parades,
Loan Sharks
And Salesmen

Occupy the mind
Of the man
With the Bombers
Jumper on Backwards

The Union Man
Crosses the road
To collect his pay
And forget
The night before
At the bar

And the church bells
Ring loudly
Their Melancholy chime
Wakes the Nuns
Who had been resting
In their egos
On the banks
Of the Yarra



ROGER HYLAND

In *People at Exhibition*, these people could be standing in a forest or at a beach. Despite their internal thought process, their main focus is the experience of being there. The object confronting them is a visual puzzle, a 3D object rendering a 2D image. It is an intricate matrix with a childlike representation of a house emerging from it. Although their experience is reduced to a silhouette their engagement is still intimately felt.

I am a Melbourne based non-professional photographer. I began my photographic journey in about 2001 when I discovered street art in Melbourne and have been documenting it ever since. Over the last few years I have been exploring other genres.

'People at Exhibition' 2019, Inkjet print



'One Way', 2016, Inkjet print on Cotton Rag

GRACIE EDWARDS

My photographic practice is a direct translation of how I view and perceive the environments and happenings around me. Now you see what I see.

Gracie Edwards is a multidisciplinary artist living and working in Melbourne, Australia.

Her practice explores the relationships between colour, composition, layering, texture, material and placement in both her painting and photography.

Predominantly working with acrylic, aerosol and photography, Edwards' plays with the language of abstraction and uses her practice as a platform to start a dialogue between the idea of chance and intention within her work.

@_greysea

www.gracie-edwards.com



'Fisherman', 2018, Pigment print on cotton rag

AYMAN KAAKE

After 7 years living in Australia , I decided to return home. With my camera in hand, my aim was to capture the memories that make me homesick.

Fishermen portrays fishermen in their natural habitat. It is evidence that after all this time, this part of Beirut remains and will probably remain unchanged. The scene is similar to when I left home but this image stays stuck in my memory.

By going back home, I went back in time.



'Vedado Sunrise', 2015, Giclée print on cotton rag

PAUL R KOLARIK

Some destinations may appear to have very little by the way of traditional tourist attractions. Yet, they can offer riches of a different variety.

What they lack in technology and diversity in food, they make up for by attacking your senses. From the strong-willed and hard working people, to the buildings and the unique culture, everywhere you look is worthy of a photograph. To spend an entire year in Cuba, to capture every season is the dream.

Vedado Sunrise captures where we stayed with a Cuban family in the Vedado district while in Havana. This photo was taken on our first day in Cuba.



'Suffrage', 2018, Inkjet print

TIM LAINSON

The city is full of pictures.
You only have to look, and they're there.
Hiding in plain sight.
I don't create them, but I do try to preserve them.
And now I share them.

It all started with me setting up an Instagram account so my partner could follow when we were living in separate countries for a while, but then other people started following too and it sort of took off from there. I just photograph what interests me, aiming to capture its vibe along with the lines, light and shapes. Whether it's a fleeting moment, the juxtaposition of different forms of architecture, the bustle of a café, an intriguing trick of the light, or the energy and passion that goes into multiple forms of life's expressions ... graffiti art, political protest, busking, laughter. I love the city, and I hope that each picture captures some essence of its streets and the people who use them.

NATHAN LARKIN



'Union Man', 2018, Inkjet print on cotton rag

'If all photographs lie, what are they lying about?'

This has been the basis of my work for many years now. Much of my current practice revolves around what the printed image can tell us, what has happened or was transpiring at the time a photograph was taken.



'Progress Towards Progress', 2018, gelatin silver print on fibre

XANDER LINGER

Abstract, death, and curious absurdity - three things I love most and most love to photograph.

So here is an example of all, each played out in and around the street, testing and playing with the very premise of street photography;

a nascent step in Vancouver's high-density progress, the eye climbing down into the abstract.

a forgotten reminder of the blind speed of humanity, hidden in our periphery, decapitating our conscience.

a sublimely ridiculous example of Mount Gambier's harmless inexplicability - another being why the lake *wouldn't* be blue

My name is Xander Linger and after over a year of studying photography, I would not consider myself a street photographer. However, after using this exhibition to narcissistically stare into the lake of my many negatives, I soon realised that so many of my moments are captured on the streets - from the familiar to foreign. Does that make me a 'street' photographer? Who knows, or cares. For now I will stick to the abstract, dead, and absurd - wherever I find them.



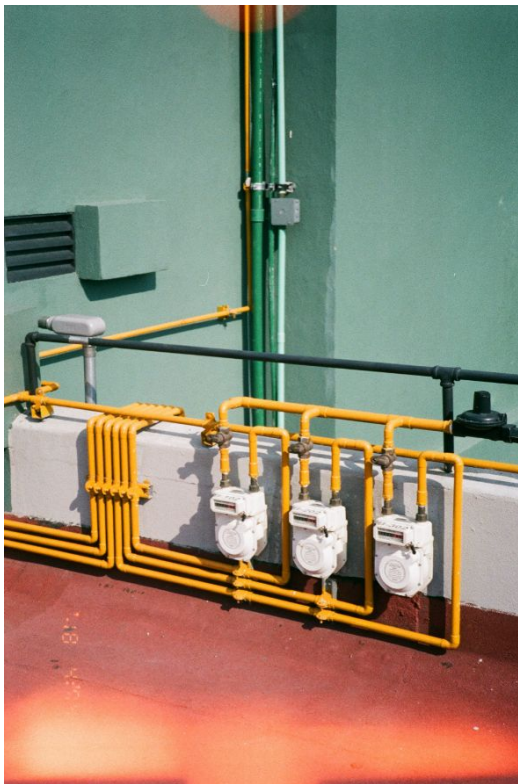
'Better than the Bus', 2018, Inkjet print on cotton rag

LISABEL LINK

Better than the Bus is the product of a time where the camera became an extra limb, using it in its voyeuristic capabilities to invite myself into the lives of people unknown to me.

"Through my studies of the social sciences, I have learnt to understand and explore the world through different sets of lenses. Providing me with diverse perspectives into what forces are at play in the intimate and global aspects of the lived experience. Through documentary photography I am able to capture the spontaneity, immanence and humor that we experience in the day to day which is not always transferable through theory. By using this particular photographic lens, I am able to bridge my interests with a medium that allows for ambiguity and creativity."

Lisabel Link is currently studying a Bachelor of Arts at the University of Melbourne.



'Beaunality', 2018, Inkjet print

GABY MIEGEVILLE-LITTLE

While diverse in their geographic origins, my work aims to embody the notion of 'beaunality' - a neologism that merges "beau" with "banal". This alludes to the satisfyingly attractive moments that arise from quotidian urban conditions.



'HavNabreak', 2018, Inkjet print on archival paper

JULIE MILTON

The image HavNabreak was taken on the spur of the moment, from the opposite side of the road. I struggle to take photos of people on the street, as I feel it is an intrusion of someone's privacy. In this image the subject matter was not aware nor identifiable and so, I felt comfortable in taking the shot.

Julie Milton graduated from RMIT with a degree in Fine Art and subsequently acquired an Honors Degree in Visual Arts from Charles Darwin University. She then went onto complete a Post Graduate Diploma in Education at La Trobe University and is now an educator in English as an additional language for adult migrants.

Julie has an eclectic art practice, working in both in and outdoor installations, soft sculpture, photo media, and printmaking with an interest in the mokuhanga process (woodcut). Photography is a form of printmaking(output); Julie relishes in taking analogue and digital photography; her camera is never far away. The subject matter of her work is not fixed, however, the strongest thread and concerns throughout her practice are her interest in the ongoing and rapid changes to the built and the natural environment.

@juliemiltonmoon

ROSALIND PACH

When night time creeps into Tokyo, a transformation of light and illumination ascends upon the city. Even with one's eyes closed, one can visualise the patterns and flickerings at each and every turn. As Ros spins around, her eyes are drawn to the policeman standing guard in front of a window; a window filled to the rim with the most vibrant illumination of yellow sunflowers. With nothing but her film camera at hand, she stands as still as she can for a few seconds knowing that there is probably only one shot in it. Himawari (向日葵) is the Japanese word for sunflower. Himawari is the product of a scanned negative which Ros processed herself in the colour darkroom.



'Untitled', 2019, C-Type print

Ros Pach a versatile photographer from Melbourne, shooting a broad range of subjects from people to landscapes. She enjoys shooting on both film and digital mediums. She has a Diploma in Photography as well as a Bachelor of Arts Degree. Away from the mainstream, she likes to experiment and explore interesting, unique and various ways of developing her photographic processes and practices. Collaborating with other artists as well as solo work, she has exhibited work at various galleries and venues around Melbourne.



'Ochre', 2018, Giclée print on cotton rag

NATALIE PETRELLIS

I endeavour to illuminate the 'unseen' by finding something alluring within the things we take for granted or consider mundane. Sometimes shadows and peeling paint can create the most intriguing subjects. It can be hard to look for what we don't look for.



'Ready for Work', 2017, Inkjet print

RYAN QUINLAN

Seen here, the wild busker settles in, awaiting his prey. The unsuspecting pedestrians continue to gather around this urban cultural watering hole seeking to find sustenance before retreating back to their concrete towers of boredom.

After gorging themselves on avocado and bright graffiti, they rise to return to work unknowing of the danger that moved in on them as they feasted. The unmistakable sound of the Erhu signalling their fate, as the busker springs into action, catching their loose change as they pass by.

Day after day the herd returns, none the wiser, and so the busker eats for another day.

Ryan Quinlan (noun): Photographer and adult human male, originates from South Australia though moves to roam the Victorian urban savannah later in life. When looking through the lens Ryan seeks to capture what is there and nothing more. Ryan has a fondness for macro and architectural photography along with Uber Eats, but will photograph anything and anyone who has the unfortunate distinction of catching his eye as he searches for his prey.



'Chiang Mai', 2019, Giclée print

ANNELISE ROBERTS

The street isn't confined to the horizontal plane - it goes up. But how far does it go? These two photos grasp at the moment that the street becomes atmosphere.

Annelise Roberts works in university administration and disability support and is undertaking a PhD in creative writing. She's attracted to street photography for its spontaneity, the lively sense of risk, and the excitement of the interplay between artistic control and relinquishment. She has spent a happy couple of years learning to use her dad's old SLR.

JESSICA SCHWIENTEK

Street photography is about looking in at human behaviour, the intricacies of life. In Coburg i, ii, and iii I shift my focus from people themselves to what is left behind. Traces of human activity form an anthropological basis of the narrative of [sub]urban cultures and the spaces we inhabit. These images explore the human experience in the absence of humanity.



'Coburg, III', 2019, Silver Gelatin Photograph
on Cotton Rag

Jessica Schwientek is a fine art photographer practicing in Coburg, Melbourne. Her focus is on analogue and chemistry based photography. Photography is a loose term for Jessica's practice with an emphasis on the alternative and the experimental. Her work is intrinsic; looking in at the world, herself, society, anything. She is an outsider on the inside drawn to the safety of the fringes. She is an educator, facilitator and gallery owner intent on supporting the works and careers of her peers.



'State of Being [of Beijing I]', 2018, Giclée print

EMILY SIMEK

As a satellite state of the People's Republic of China, Taiwan has a long history of outsider rule. Far removed from Beijing, these photographs capture moments on the street in New Taipei City, Taiwan. Here we see locals going about daily routines. It may be difficult to see the direct influence of China, yet it's unspoken authority feels very present.

As a visitor and outsider, it is interesting to reflect upon this state of being. These day-to-day encounters continue, situated within a complex political matrix. The photographs are imperfect, unfocussed, and reflect a susceptibility to change.

Emily Simek is a Melbourne-based Artist



'Kicking a Killer Kingdom', 2018, Gelatin silver print

RAIMUNDO TAPIA

Chilean streets are perhaps the most democratic public area in the country in order to express a variety of opinions and positions (even if they could be strongly repressed by the police). Specially when it comes to the port city of Valparaíso, characterized by its vibrant and informal street life.

The following pictures were taken during what media called the “chilean feminist wave”, a period where lots of feminist strikes occurred as an attempt to eradicate a highly sexist system and culture, and they are part of a larger project that seeks to portray the daily life of Chileans.

Raimundo is an emerging photographer from Chile, currently living in Australia. His main interest is documentary photography, exploring different cultures, lifestyles and urban tribes. His curiosity has led him to travel to different places inside and outside Australia, always looking for the uniqueness and beauty in human beings, but also looking for elements that somehow connects them.



'Curiosity', 2018, Inkjet print

ALAN THEXTON

Since childhood I have been fascinated by photographs of people and places. The ones I enjoy the most are the ones that make me think or imagine, or just make my mind wander. Over the years I have pursued many differing forms of photographic subject matter, but always came back to the urban environment.

Street photography is Alan Thexton's main artistic pursuit, pleasure and, often, frustration. In 2015, he moved to the Mornington Peninsula where he continues to shoot in a street-style using his camera to record little slices of coastal life. He still sometimes make the occasional trip into Melbourne to take urban shots.



DAVID THOMAS

This was taken early in the morning in a street that is busy at night. The cleaning van shows that the day is starting but there are some night stragglers still around.

'Morning', 2018, Giclée print on awagami paper

PENNY VICKERY



'Letters', 2018, Inkjet print